

No. 470

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New York and Dramatic Interest

For Sale at Auction *La. 2332*

Tuesday Ev'g, June 26, Lots 1-355  
Wednesday Ev'g, June 27, " 356-710

**THE ANDERSON AUCTION COMPANY**  
5 WEST 29TH STREET, NEW YORK.

Sales begin at 7.30 o'clock

Telephone: 3150 Madison

George D. Morse  
Auctioneer

## The Hurst Sale

### A Letter of Appreciation

The American Security and Trust Co. of Washington, D. C., being named as the sole executor of the estate of the late Bishop John Fletcher Hurst, chose The Anderson Auction Company as the medium for the public sale of his choice collection of Books, Autographs, and Manuscripts. In due time the sales were effected, the aggregate proceeds amounting to \$56,500.

In connection therewith, the following extract from an unsolicited letter received from the Executor may prove of interest:

"It seems proper that I should express to you our entire satisfaction with your management and conduct of the sale. The cataloguing, on which so much depended, was admirably done, and the amount realized was fully up to the highest estimate of the value of the collection.

I have heretofore congratulated you personally on the success of the sale, and now beg you to accept this expression of our appreciation of the excellent service rendered in this connection by your Company to ours.

Yours very truly,

JAMES F. HOOD,  
Secretary."

# CATALOGUE

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1. **A** BRAHAM (TANCREDE). *French Etcher*. Landscapes and River Scenes. Six different. Original impressions. Printed by Delatre. 4to. (6 pcs.)
2. ACKERMANN'S COLORED PLATES. Views of Westminster Abbey, St. Paul's, King's College, Cambridge, etc. Colored aquatints after Pugin and Mackenzie. 4to. (9 pcs.)
3. ALMA-TADEMA (L.) Childish Affections. Etched by Ch. O. Murray. Letter proof, India Paper. Folio.
4. — The Death of the First Born. Etched by A. Mongin. Letter proof, India Paper. Folio.
5. AMERICAN BLACKSMITH'S SHOP (Country Scene). Drawing in black-and-white by A. Whetton. 1860. 4to.
6. AMERICAN ENGRAVERS. Illustrations to Josephus. Engraved on copper by C. Tiebout, B. Tanner, Alex. Anderson, E. Tisdale, Wm. Rollinson, J. Allen and A. Doolittle. Folio. 40 plates. N. Y. 1792. (As a lot.)
7. AMERICAN PORTRAITS. Thomas Clarkson. Engraved by Peter Maverick. 8vo.
8. — The Earl of Loudon. Early copper-plate from the London Magazine. 8vo. *Ca.* 1760.
9. — Sir William Johnson. Early copper-plate from the London Magazine, 1756.
10. — Paul Jones. Engraved by Prud'homme, and by Rawdon, Clark & Co. (2 pcs.)
11. — Alexander Hamilton. Engraved by Leney.
12. — Alexander Hamilton. Engraved by Gross, and a litho. portrait. (2 pcs.)
13. — Franklin Pierce, H. B. Hall, J. R. Bartlett, and others. Folio. 7 pcs. (5 on India Paper). A little soiled.
14. — Ankarstrom, by Tiebout; Jonathan Edwards, by Doolittle; James Monroe, by Gimbrede; David Ramsay; James Bayard, by Goodman; Johnston Blakely; etc. Somewhat foxed. (19 pcs.)
15. — J. C. Calhoun; Amos Kendall; Jonathan Cilley; J. R. Poinsett; T. H. Benton; etc. Engravings by Fenderick—a few duplicates. 8vo. (11 pcs.)

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### AMERICAN PORTRAITS.

16. — C. C. Jones, India Proof; John Tyler, by Hall; George Peabody; John Adams, by Hall; James Madison, by Hall; and others. 4to. (14 pcs.)

17. — Charles Carroll and John Trumbull, by Durand; Comte de Grasse, by Hall; Henry Lee, by Prud'homme; Timothy Dwight, by Forrest; etc. (24 pcs.)

18. — Theodore D. Woolsey, signed with his autograph; N. P. Willis, on India Paper; Thomas Sully, fine mezzo. by Sartain; John Endecott; Bp. Wm. White, on India Paper; and others. 4to. (12 pcs.)

19. — Franklin; Geo. Ticknor, private plate; Chancellor Kent and John Trumbull, by Durand; Edgar Allan Poe; and others. 8vo. (29 pcs.)

20. — Samuel Ward, of Rhode Island, 1756-1832; Patrick Henry; John Russell Bartlett, on India Paper; Bp. Seabury, early litho.; George Bancroft, signed photograph; etc. 8vo. (30 pcs.)

21. — Various Portraits of Celebrities of the Revolutionary Period. (74 pcs.)

22. — Various American Portraits. (86 pcs.)

23. — Another lot. (100 pcs.)

24. — Another lot. (100 pcs.)

25. — Another lot. (100 pcs.)

26. AMERICAN REVOLUTION. General Lee taken Prisoner by Colonel Harcourt, engraved by Hawkins after Hamilton; The Surrender of Earl Cornwallis, engraved by Thornton after Hamilton. Folio, in mats. (2 pcs.)

27. — Washington's Farewell to the Army; The Declaration Committee. Colored lithographs by Currier and Ives. 4to. (2 pieces.)

28. AMERICAN VIEWS. A South View of Oswego on Lake Ontario in North America. From the London Magazine, 1760. Oblong 4to.

29. — The Yosemite Valley, after Bierstadt; Mount Washington, after Kensett, INDIA PAPER; The Little Church round the Corner, by Greateorex; Amherst College, by Archer; and others. 4to, etc. (16 pieces.)

30. — Photograph of New York Bay from Brooklyn; Montreal, photo. of Bourne's view, 1836; Washington, D. C.; etc. 8vo. (20 pieces.)

31. — San Louis, n. d. (ca. 1830); Davenport, Iowa; Niagara; Cumberland Gap; View on the Susquehanna; etc. (65 pieces.)

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32. ANCIENT GEMS. Engravings by T. Worlidge of ancient gems from the collections of the Duke of Devonshire and others. (57 pieces.)

33. — A similar lot by various engravers. (80 pieces.)

34. ANDRÉ (MAJOR). The Capture of Major André, early engraving, title in German script. 12mo.

35. ANGELO (MICHAEL). The Sibyls, and the Prophets. Frescoes in the Vatican. Engraved by Fabri and Cunego. Large folio. (10 pieces.)

36. ANGELICO (FRA). Le Pitture della Cappella di Nicolo V. Opere del Beato Giovanni Angelico da Fiesole esistenti nel Vaticano. 10 odd plates. Folio. (10 pieces.)

37. APPIAN (A.) *French Etcher*. Souvenir. Fine original impression, printed by Delatre. 4to. 1864.

38. — L'Etang Neuf près de Creys. Fine original impression, printed by Delatre. 4to. 1864.

39. — Le Village de Chanaz. Fine original impression, printed by Delatre. 4to. 1866.

40. — Une Mare, environs de Rossillon. Fine original impression, printed by Delatre. 4to. 1867.

41. — Environs de Rix, Chemin des Roches, and others. 7 etchings on three sheets. Original impressions, printed by Delatre. 1863. (As one piece.)

42. AQUATINTS. A collection of 24 aquatint views of St. Helena; the Cape; India; Ceylon; Abyssinia; and Egypt. Engraved by, and under the direction of, Robert Havell, after the originals by Henry Salt. 24 very fine aquatints in color. In a large folio volume, binding in poor condition, but the plates in fine state. Lond.: W. Miller, 1809

43. ART JOURNAL. Steel engravings after Madox-Brown, Luke Fildes, Meissonier, Noel Paton, and others. (75 pieces.)

44. AUTOGRAPHS. Album Cosmopolite, ou choix des Collections de Alex. Vattemare. Two odd parts, containing several hundred facsimiles of autographs, but lacking the plates of designs. Oblong folio. (As one piece.)

45. — D. S. by John Tyler, May, 1844; Signature and lithograph portrait of Gen. J. M. Schofield; A. L. S. of the Hon. R. M. Johnson, Feb., 1840. (3 pieces.)

46. AVRIL (J. J.) *Noted French Engraver*. Diane change Actæon en Cerf. Engraved after Albano, 1780. Folio. Original impression.

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47. **BARTOLOZZI.** Portraits of William Woollett; Mrs. Montagu; Jupiter Dodonæus. Printed in brown. (3 pieces.)
48. **BEHAM (HANS SEBALD).** The Sentinel. Miniature etching. Original and fine impression. *Rare.*
49. **BELLE CHOCOLATÈRE (LA).** Engraved by Werner after Liotard. Large folio. Proof before letters.
50. **BELLOWS (A. F.)** A Quiet Nook, and Life's Day. Engraved by Wellstood, after Bellows. Hand-colored. 4to. (2 pieces.)
51. **BERNHARDT (SARAH).** Portrait of Sarah Bernhardt. Etched by L. Monzies, after V. Clairin. 4to.
52. **BERVIC (C.)** Le Repos, after Lepicié. Folio.
53. **BOILY (L.)** *French Painter.* Les Femmes se Bat-tent; Les Hommes se Disputent. Aquatints by Chapponier. 4to (the last repaired). (2 pieces.)
54. **BRACQUÉMOND.** *French Etcher.* Sarcelles, and Vanneaux et Sarcelles. Fine original impressions, printed by Delatre. 4to. (2 pieces.)
55. — Les Cicognes, and l'Iconnu. Original impres-sions by Delatre. 4to. (2 pieces.)
56. — Les Taupes, and Le Haut d'un Battant de Porte. Original impressions by Delatre. 4to. (2 pieces.)
57. — La Mort de Matamore (from Gautier's Capitaine Fracasse); Hiver; and another. Original impressions by Delatre. 4to. (3 pieces.)
58. **BRUNET-DEBAINES.** Harfleur; Pont St. Louis; Ruines du Chateau de Tancarville. Etchings. 4to. (3 pieces.)
59. **BUCKLER'S Views.** Buckler's Views of endowed Grammar Schools: Shrewsbury, Manchester, Eton and others. On India paper. 4to. (8)
60. **BURKEL (H.)** Landscape in Winter, and A Moun-tain Scene. Lithographed in the colors of the original. Folio. (2 pieces.)
61. **BURNET (JOHN).** A Family saved from Shipwreck. Painted and engraved by Burnet. Large folio. 1854.
62. **CAGLIARI.** Judith. Fine line engraving by Lind-ner. Open-letter proof on India paper. 4to.
63. **CALAME (ALEXANDRE).** *Famous Swiss Painter.* Original painter etching, "Le Torrent." Large folio. Brilliant original impression.

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CALAME (ALEXANDRE).

64. — Forêts et Montagnes. Études de Paysages d'après Nature, 24 plates; Les Ombrages, par Calame, 36 plates. In portfolio. Folio.

VERY RARE. Complete series of the famous lithographs of the Swiss painter are rarely met with, and this and the following lots form a remarkable collection of his works. Among lithographers of natural scenery his works stand pre-eminent, European collectors estimating them very highly and rarely parting with them. They were mostly published between 1850 and 1860. All are original impressions.

65. — Sites Tableaux, 16 plates; Sites variés de Paysages, 20 plates. (Fine views of mountain scenery, waterfalls, etc., by day and night, and in summer and winter.) In portfolio. Folio.

66. — Leçons de Paysage. 84 plates. In portfolio. Folio.

67. — Facsimile de Croquis d'après Nature. 108 plates of the scenery of the Swiss lakes and mountains, Piedmont, etc. In portfolio. Folio.

68. CALLOT (JACQUES). The Temptations of St. Anthony. Fine original impression. Folio.

69. — A reversed copy of the same.

70. CANADA. Illustrations of Canadian Scenery, from drawings by W. H. Bartlett. 4to. 50 plates. (As a lot.)

71. CANALETTO. The Rialto (Venice), engraved after Canaletto in mezzotint, by John Bromley. 4to. India proof.

72. CANOVA. Engravings of Psyche, Beatrice, and other famous statues of Canova, by Consorti, Marchetti, and others. Large folio. (8 pieces.)

73. CAPE OF GOOD HOPE. View from the London Magazine, 1754. 8vo.

74. CATTERMOLLE (GEORGE). Macbeth; Murder of Duncan; Columbus in the Monastery. Colored lithographs after Cattermole; published by G. Rowney, Lond. (3 pieces.)

75. CHANFRAU (FRANK S.) Portrait in the character of Mose, as originally written for and performed by him at the Olympic and Chatham Theatres, New York. Folio. Colored, full length (stained and repaired). James Brown, del.; litho. by E. & J. Brown, N. Y. 1848. *Rare*.

76. CHAPLIN (CHARLES). *Distinguished French Painter and Etcher*. Le Bain. Original impression. 4to.

This and the following of Chaplin's etchings are original impressions printed by Delatre.

77. — Les Colombes. Original etching. 4to.

78. — Les Bulles de Savon: Fragment de Decoration. 4to. (2 pieces.)

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79. CHAUVEL (T.) *French Etcher.* Solitude, La Grenouille et le Bœuf, Cerfs en Forêt, etc. 4to. (6 pieces.)

80. CIVIL WAR. Combat Naval. Etching by Longueville, representing the Fight between the Kearsarge and the Alabama. 4to (etched at the time, 1864).

81. CIVIL WAR PORTRAITS. Various engraved portraits. (53 pieces.)

82. CLAUDE. Original etching, La Danse sous les Arbres. Second state, before the removal of the black bull.

A VERY RARE ORIGINAL IMPRESSION, IN FINE STATE.

83. — La Recompense Villageoise. Engraved by Lebas. Large folio.

A fine engraving of one of Claude's village scenes, with figures dancing, cattle, and a village in the background.

84. — The Worship of the Golden Calf. Engraved by Lerpiniere. Large folio. Early proof. Lond. 1781.

85. — A View near Naples. Engraved by Vivares 1769. Large folio. Fine original impression.

86. — Dancing Peasants. Engraved by Wilson Lowry. Early proof (slightly creased in centre). Lond. 1784.

87. — Roman Landscape, with Ruins, engraved by Miller; Landscape with Goats, engraved by Forrest. Folio. (2 pieces.)

88. — Landscapes. Engraved by Godefroy, Bovinet, and Mathieu. Folio. (3 pieces.)

89. COLOR PRINTING. Examples of embossed color printing, comprising 60 pieces in all colors and gold, many with relief designs. Mounted in a 4to scrap-book.

Examples of this kind of color printing (of the period of the 50's) are difficult to meet with to-day.

90. COLOR PRINT. View of an Italian Lake. Lithograph in colors. Folio.

91. — Ancient Greek Dancing Figures. Early lithographs, by Delpech, in colors. Folio. (2 pieces.)

92. — Grand Canal, Venice: View in Venice. Chromolithographs, by Hanhart, after Holland. Folio. (2)

93. — Reproductions in the colors of the originals of Turner's Bridge of Tours, Copley Fielding's Brougham Castle, and Stanfield's Fort Rouge, Calais (2). 4to (4 pcs.)

94. — Reproductions in the colors of the originals of drawings by Jackson, Noble, Rowbotham, etc. 4to. (6 pcs.)

95. — A similar lot of reproductions after Hildebrandt, Hartmann, and others. Large folio. (5 pieces.)

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### COLOR PRINT.

96. — Lithographs in the colors of the originals of paintings by Achenbach, Camphause, Gude, and others. Folio. (6 pieces.)

97. — Lithograph reproductions in the colors of the originals of landscapes, etc., of Hildebrandt, Biermann, Schmidt, and others. Folio. (13 pieces.)

98. — Facsimiles in colors, some heightened with gold, of a Ninth Century manuscript; banner of Edmund, King of the West Saxons, etc. Folio. (14 pieces.)

99. — Antique designs; frescoes; figure studies. Printed in color, with engraved borders. (7 pieces.)

100. — Another lot, similar. (7 pieces.)

101. — Another lot, similar. (5 pieces.)

102. — Another lot, similar. (5 pieces.)

103. COLORED PORTRAITS. Queen Elizabeth, after the Bodleian portrait: Lord and Lady Lumley, from the portraits in Lumley Castle. 4to. (3 pieces.)

104. COOKE (GEORGE FREDERICK). Original Drawing of the Monument erected to the great Tragedian's memory by Edmund Kean, in St. Paul's Churchyard, N. Y., 1821. 8vo, not signed.

105. COROT. Etching. Souvenir d'Italie. ORIGINAL IMPRESSION. Printed by Delatre. 4to. [1863.]

106. — Etching. Environs de Rome. ORIGINAL IMPRESSION. Printed by Delatre. 4to. [1866.]

107. — Paysage d'Italie. ORIGINAL IMPRESSION. Printed by Delatre. 4to. [1867.]

108. COSTUME. A Party of Life Guards (English, period of 1815-20). Fine lithograph by Gericault. 4to.

109. — French military costumes by Bellange. Finely colored. 4to. (10 pieces.)

110. — Portraits of French Historical Celebrities in the costume of their period—Lafontaine, John Law, Marshal Turenne, Diane de Poitiers, Monstrelet and others. 4to, colored. (11 pieces.)

111. — LADIES OF THE FRENCH COURT. Portraits of Mme. de Maintenon, Louise de la Vallière, Mary Stuart, Gabrielle d'Estrées, Agnes Sorel and others. Engraved by Gatine and beautifully colored, some heightened with gold. 4to. (20 pieces.)

112. — Costumes of Switzerland, Russia, South of France, etc. Finely colored. (20 various pieces.)

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113. COURBET (GUSTAVE). *Noted French Painter.* Les Casseurs des Pierres. Lithograph by Vernier. Large folio.

A very fine lithograph of one of Courbet's earliest works, from the Salon of 1849.

114. CRUIKSHANK (GEORGE). Oblong 4to Scrap Book, containing 106 plates from the Tower of London, Windsor Castle, the Comic Almanacks, etc. (As 1 vol.)

115. CUYP. A View on the Maese near Maestricht, engraved by Elliott. Large folio. Original impression. Lond. 1764.

116. DAUBIGNY. *The famous French Painter.* Original Painter Etching, "Parc à Moutons, Le Matin." VERY FINE ORIGINAL IMPRESSION, printed by Delatre, and with Cadart's stamp. Folio. [1863.]

117. — Les Vendanges. Painter etching. Very fine original impression, printed by Delatre, with Cadart's stamp. Folio. [1865.]

118. — Le Gué. Painter etching. Very fine original impression, printed by Delatre, with Cadart's stamp. Folio. [1866.]

119. DA VINCI (LEONARDO). The Last Supper, engraved by [Bonato]; Modestia and Vanitas, engraved by [Volpati]; Portrait of Leonardo Da Vinci; and others. (8)

120. DEBUCOURT (P. L.) *Famous French Engraver.* The First and Second Hours of the Day and the Fourth and Fifth Hours of the Night. Engraved by Debucourt, after the fresco by Raphael, and printed in colors.

121. DECORATION. Decorative Designs, original drawings for furniture, borders for painting, etc. (Upwards of 100 pieces, as a lot.)

122. DECORATIONS OF THE LOGGIA OF THE VATICAN. Engravings of the decorative ornamentation of the Loggia, engraved by Ottaviani. Large folio. Original impressions. (13 pieces.)

123. DICKENS AND THACKERAY. Early Portrait of "Boz" by "Phiz"; Dickens, with facsimile signature, by Stuart; Thackeray, after the Garrick Club portrait. (3 portraits.)

124. DIETRICY. Women Bathing on the Banks of a River. Eng. by Daulle. Folio.

125. — Les Bergères. Eng. by Zingg. Large folio.

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126. DRAMATIC. Mme. Taglioni as La Gitana. Lithograph in colors, full length (margins cut close). *Rare.*

127. — Davenport (E. L.) Lithograph Portrait, Mr. Davenport in "Black Ey'd Susan." 4to, three-quarter length, accompanied by a Verse in his Handwriting, and a humorous Note, "*Don't you believe that your Uncle Ned is such a sickly looking he sailor, for he flatters hisself he's rayther a tall looking specimen of human nature when he gets on his sailor togs.*" Inlaid. (2 pieces.)

128. — Price (Stephen). *Manager of Old Park Theatre, New York, former Manager of Drury Lane Theatre.* Mezzotint Portrait, engraved by S. W. Reynolds, after S. W. Reynolds, Jun. Open-letter proof. Fine impression. *Very rare.* Folio.

129. — Lee (Mary Ann). *Celebrated Dancer*, appeared on the Phil. and N. Y. Stage. Water-color Drawing by Aug. Toedteberg representing her dancing "La Smolenska." Folio. Inlaid.

130. — David Garrick, oval bust, unsigned, as Macbeth, 1776. (2 pieces.)

131. — W. H. W. Betty as Frederick, by Cook; Foote, oval bust in character, old copper-plate; Mr. Wood by Edwin; Liston, litho. by Gear. (4 pieces.)

132. — Portraits of Fletcher, Ben Jonson, Vanbrugh, Macklin and others. 12mo. (9 pieces.)

133. — Miss Farren as the Queen, and as Hermia; Mrs. Yates as Jane Shore; Sheridan as Brutus; and others. 12mo. (12 pieces.)

134. — Fanny Kemble as Calista; Four different portraits of Mrs. Siddons; Miss M. Tree as Rosina; Jenny Lind; and others. (21 pieces.)

135. — Miss Catley as Rachel: Master Edwin as Tom Thumb; Mr. Foote as Sir Thomas Lofty; Mrs. Abington as Lady Harriet; Sheridan as Coriolanus; Mrs. Hartley; and others. Old copper-plates engraved by Terry. 8vo. (38 pieces.)

136. — Paris Theatres. Engravings on copper by Guignet and others of the Theatre Porte St. Martin; Theatre des Variétés, Montmartre; Odeon; Theatre Royal Italien. Folio. n. d., *circa* 1825. (4 pieces.)

137. — Playbills of Theatre Royal, Haymarket, April 17, 1833, First Night of J. H. Hackett as Nimrod Wildfire; Covent Garden, March 16, 1833, Hackett in the same character. (2 pieces.)

## *The Anderson Auction Co.*

### DRAMATIC.

138. — Playbill, Theatre Royal, Covent Garden, March 13, 1837. Benefit of Mr. Hamblin, and First and Only Night of T. D. Rice as Jim Crow.

139. — Drew (Louis). Playbill of Mrs. Vernon's Benefit at Park Theatre, N. Y., Jan. 26, 1847, when Mrs. Hunt (afterwards Mrs. John Drew) performed in the character of Romeo (for this night only); The character of Juliet by a young Lady (Ada Stetson, afterwards Mrs. Plunkett), her first appearance on any stage (small piece torn from bottom). *Rare.*

140. — Astley's Theatre, London. Benefit Playbill of Barry the Clown, March 11, 1850. Young Hernandez, "The Pride of America," in his Equestrian Acts. Woodcut illustration. Folio.

141. — Conover Family Benefit Playbill. Brougham's Lyceum, Oct. 11, 1851. Mary Taylor, Prof Anderson, John Brougham, White Serenaders, Clara Fisher Maeder, and others.

Wm. Conover was one of the company at the celebrated Michell's Olympic Theatre.

142. DULWICH GALLERY: A COLLECTION OF VERY FINE AQUATINTS IN COLOR, AFTER CUYP, RUYSDAEL, TENIERS, WYNANTS, VANDERVELDE, CLAUDE, WILSON AND OTHERS, COLORED AFTER THE ORIGINALS. Interior of a Riding School, after Cuyp.

143. — Two Horses, after Cuyp.

144. — Swineherd, after Teniers.

145. — Landscape and Windmill (Ruysdael); A Calm (Vandervelde), two on one sheet. (As 1 piece.)

146. — Landscape with Cattle, after Cuyp; two on one sheet. (As 1 piece.)

147. — Cottage and Figures, after Teniers.

148. — A Calm, after Vandervelde. (1)

149. — A View near Utrecht, after Cuyp. (1)

150. — A Water Mill, after Hobbema. (1)

151. — Crossing the Bridge, after Pynaker.

152. — A Chaff Cutter, after Teniers.

153. — A Landscape, after Berghem.

154. — A Landscape, after Cuyp.

155. — A Brisk Gale, after Vandervelde.

156. — A Hunting Party, after Wouvermans.

157. — Landscape with Cows, after Cuyp.

158. — A Landscape, after Claude.

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### DULWICH GALLERY.

159. — View of the Cascatelia and Villa of Mæcenat at Tivoli, after Wilson.

160. — Two Landscapes, after Salvator Rosa. (2 pcs.)

161. — Two Landscapes, after N. and G. Poussin. (2 pcs.)

162. — Landscape (Morning), Landscape (Evening), after J. Both. (2 pieces.)

163. — Landscape with Haymakers, after Wouvermans.

164. — Landscape with Cattle and figures, after Du Jardin.

165. — Figures and Animals at a Well, after Le Nain; A Landscape, after Teniers. 2 on one sheet. (As one piece.)

166. — Two Landscapes, after Wynants, on one sheet. (As one piece.)

167. — A Sunset, after Both; Landscape with Horses and Figures, after Wouvermans. 2 on one sheet. (As one piece.)

168. — A Seaport and Embarkation of St. Paula, after Claude. (2 pieces.)

169. — Halt of Travelers, Farrier Shoeing a Horse, after Wouvermans. (2 pieces.)

170. — A Waterfall, after Ruysdael; and Landscape, after Vandervelde.

171. — Jacob and Rachel, after Murillo; The Assumption of the Virgin, after N. Poussin. (2 pieces.)

172. — St. Cecelia, after Guercino; The Flower Girl, after Murillo. (2 pieces.)

173. — Forging the Brook, after Berghem.

174. — A Sunset, after Teniers; Italian Landscape, after Karel Du Jardin. (2 pieces.)

175. — Jacob's Dream, after Rembrandt; Soldiers Gaming, after Salvator Rosa. (2 pieces.)

176. DUNLAP (WILLIAM). Bust Portrait. Mezzotint by Max Rosenthal. Signed India proof. No. 193 of 250 artist proofs. 4to. [Published by the Dunlap Society.]

177. DURAND (A. B.) *American Painter and Engraver*. Bust Portrait, engraved by F. Halpin, after C. L. Elliott. India proof. Folio. Signed by Elliott and Durand.

178. — Another copy. Signed.

179. — Three copies. Signed.

180. — Four copies of the same. Signed.

181. — Six copies of the same. Signed.

## *The Anderson Auction Co.*

182. DÜRER (ALBRECHT). *The Nemesis; or, Great Fortune.* B. 77. A magnificent impression of the Second State of the Plate. Printed on paper with the water-mark of the little-handled jug.

Very rare.

183. — Christ before Caiphas, from the Little Passion. B. 6. Brilliant original impression. Very rare.

184. — The Virgin with Child, 1513. B. 35. Fine original impression.

185. DUTCH AND FLEMISH MASTERS. *Les Plaisirs de Famille*, after Jan Stein; *Portrait*, after Teniers; *View of Tivoli*, after Van der Werff; and others. Folio. (5 pcs.)

186. — *Playing at Bowls*, after Jan Stein, by De Ghendt; *Interior Scene*, after Mieris, by Rolls (fine proof); *Landscapes*, after Ruysdael, Winans, Paul Potter, Brie, and others. Original impressions. (11 pieces.)

187. — Paul Potter, and Vandyke, India-proof lithographs, 1828; Jan Both, Rubens, etc. Mostly folio. (14 pieces.)

188. — Engravings, after Teniers, Berghem, Ostade, Mieris, and others. 8vo. (60 pieces.)

189. EDWIN (DAVID). Portraits, engraved by Edwin: Jonathan Edwards and Benjamin Rush. 16mo. *Scarce.* (2 pieces.)

190. — Oliver Ellsworth, William Clifton, Sir Ralph Abercrombie, Edmund Burke, etc. (A little foxed.) (9 pcs.)

191. ENGLISH CATHEDRALS. Old Engravings by Harding and others. (20 pieces.)

192. ENGLISH LAKE DISTRICT. Reproductions in colors of Drawings of Derwentwater, Thirlmere, Grasmere, Ullswater, etc. Mounted on card. 4to. (14 pieces.)

193. ENGLISH PAINTERS, ENGRAVERS, ETC. Nathaniel Hone, mezzotint by E. Fisher. Folio.

194. — William Woollett, engraved by Bartolozzi. 8vo.

195. — Charles Warren, mezzotint by S. W. Reynolds. Folio. 1824.

196. — Enoch Seeman, mezzotint by Faber. 4to.

197. — Michael Rysbrack, mezzotint by Faber. 4to.

198. — Sir J. W. Gordon. Mezzotint. Proof before all letters. Folio.

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431. — *The British & North American Royal Mail S. S. (Scotia)*, off Cape Race, throwing overboard the New York Associated Press Parcel, containing news and telegrams from Europe. Photograph from the picture by S. Walters. Large folio.
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468. NAVAL. Action between the British Fleet under Admiral Parker and the Dutch Fleet under Admiral Zoutman on the Dogger Bank, Aug. 5, 1781. Painted by D. Serres, engraved by R. Pollard. Folio. Original impression, but neatly repaired in one corner and mounted on card. Lond. 1782.

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### NAVAL.

469. — Departure of Dutch Ships from Portsmouth Harbor, June, 1833, after the raising of the embargo (the Belgian revolt for Independence). Painted by J. Schett, engraved in aquatint by R. Havell. Folio (slight stain in bottom corners, and top margin repaired).

470. — The English and French Fleets in the Baltic, 1854, by Oswald W. Brierly; consisting of eighteen large folio lithographs, in tints. Executed by T. C. Dutton, R. Carrick, J. Needham, and T. Picken, with full descriptions on separate sheets. Published by Day & Son, Lond., 1855, in original paper wrapper. Large folio.

471. NEW YORK CITY. Batterie de New-York. Original etching by De Bonsonge. Original impression, printed by Delatre, 1866. 4to. (Shows the Battery and some distance up the East River.)

472. — Bowery Theatre: View of the (First) Bowery Theatre, New York. Folio. I. Town, Architect; On stone, by A. J. Davis; Imbert's Lithography. [1826.] Inlaid. *Excessively rare.*

473. — John Street Theatre. Interior view of the old John Street Theatre, New York, showing scene on stage. Oblong 8vo. India proof. Inlaid.

474. — Park Theatre, N. Y. City. Original pen-and-ink Drawing of the cornerstone of the first Park Theatre, laid on the 5th day of May, 1795, Jacob Morton, Wm. Henderson and Carlile Pollock, Commissioners; and Lewis Hallam and John Hodgkinson, Managers. 8vo.

This stone was found in the ruins of the Park Theatre fire of 1848.

475. — Fox's Old Bowery Theatre: the Last Scene in G. L. Fox's New and Gorgeous Pantomime, "The House that Jack Built." Lithograph by C. Currier. Folio. Trial proof, colored by hand, to try the effects of the colors.

476. — Interior view of the Hippodrome (formerly situated on the site of the present Fifth Avenue Hotel). 4to tinted lithograph, on music sheet. N. Y. 1853.

477. — The Burning of Abbey's Park Theatre, New York, October 30th, 1882 (advertised date of Mrs. Langtry's debut in America). Photograph. 4to.

478. — Park Theatre, N. Y. Photograph of the engraving showing the interior of the Park Theatre, with Charles Mathews and Miss Johnson on the stage; taken from the painting in water-color by John Searle. With key on margin. 4to.

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### NEW YORK CITY.

479. — Entrance to the First Congregational Church, Broadway. Lithograph in color by Penwork, after D. H. Arnot. *Fine condition.* RARE. N. Y. 1845.

480. — View of the Ruins after the great fire in New York, Dec. 16 and 17, 1835, as seen from Exchange Place. Aquatint by W. J. Bennett, after N. Calyo. (Mounted and cut down.) Folio.

481. — View of the Masonic Hall: Front on Broadway. Lithograph by Imbert; drawn on stone by A. J. Davis; on India Paper. Folio. *Rare.*

482. — John Street Theatre: Playbill, Jan. 21, 1794, "The School for Scandal," and "The Flitch of Bacon," with Messrs. Henry, Hallam, Hodgkinson, and Richards (Crosbie) in the cast. *Rare.*

483. — A View of New York, Governor's Island, the River, etc., from Long Island. 8vo. Lond.: A. Hamilton, 1776.

Fine impression of the original print, showing the troops under arms.

484. — Another copy. (No margin.)

485. — Original Pen-and-Ink Drawing (two on one sheet) of the Old Pewter Mug Tavern, N. Y. City, in its original form and after being unroofed. 4to. 1861. *Fine.* (1 piece.)

486. — Peter Stuyvesant's Army entering New Amsterdam (to illustrate Irving's New York). Humorous lithograph by Sarony, after W. Heath. Long folio.

487. — Débarquement des Troupes Angloises à Nouvelle Yorck, hand-colored (margins torn); L'Entrée de Troupes Royal à Nouvelle Yorck, hand-colored. Mounted. Eng. by F. Habermann. ("The Augsburg Plates.") 4to. (2 pieces.)

488. — View of City Hall; Colman's Literary Rooms; Columbia College. On India Paper. Eng. by Fenner, Sears & Co., after Davis & Burton. Lond., pub. 1831. 8vo. (3 pcs.)

489. — The Life of a Fireman. Lithograph by N. Currier, after L. Maurer. Hand-colored. *In fine condition.* Folio. N. Y., pub. 1854. *Very rare.*

490. — The Great International Caledonian Games, held at Jones' Woods, New York, July 1st, 1867. Fine lithograph in color. Large folio.

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621. TIEPOLO (GIO. DOMENICO). The Flight into Egypt. Original painter etchings. 1753. (26 pieces.)

622. TITIAN. Le Christ porte au Tombeau. Eng. by J. de Mare, 1853. Fine original impression. 4to.

623. TOFANO (E.) Girl and her Pet. Eng. by R. Piquet. Hand-colored. 4to.

624. TOMKINS (P. W.) The Virgin and Child, Elizabeth and St. John, after Andrea del Sarto. Small folio, India proof. Lond. 1808.

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625. TURNER (C.—English Mezzotint Engraver). The Lady Georgiana Fane, daughter of the Earl of Westmoreland. Mezzotint by Turner, after Lawrence. Large folio. Original impression, with full margins. Lond. 1828.

Rare.

626. TURNER (J. M. W.) Tivoli. Engraved by E. Goodall. Fine original impression, 1827. Folio.

627. — Italy: Childe Harold's Pilgrimage. Eng. by J. T. Willmore, after Turner. India proof. Large folio.

628. — Parts 1 and 2 of the Day's edition of the *Liber Studiorum*, containing 10 lithographs in brown tints. (As 1 piece.)

629. — Naples, by Cook; Wycliffe Abbey, by Pye; Durham Cathedral, by Miller; and others. 4to and 8vo. (19 pieces.)

630. — Engravings by Willmore, Cousen, Armytage and others of famous paintings by Turner. 8vo. (50 pcs.)

631. — India Proofs. Malta, Rhodes, Parnassus, etc. All on India paper. (9 pieces.)

632. VANDYCK. Christ Crowned with Thorns. Engraved by Bolswert. Folio.

633. VEYRASSAT (J.) Le Père Malice. Etching. 4to. Original impression. Printed by Delatre.

634. — Le Bac. 4to. Original impression. Printed by Delatre.

635. — Un Maréchal à Moret. 4to. Original impression. Printed by Delatre.

636. VIEWS, ETC. Miscellaneous Views, etc. (About 135 pieces, as a lot.)

637. — Miscellaneous Views: Europe, Asia, etc. (About 300 pieces, as a lot.)

638. VISSCHER (CORNELIS). A Dutch interior. Cornelis Visscher, inv. and sculpt. Mounted (no margin).

639. WAR OF 1812. Representation of the U. S. Frigate "United States," Stephen Decatur, Commander, capturing H.B.M. Frigate "Macedonian." Painted by T. Birch, engraved by S. Seymour. Folio (repaired and margins cut close).

640. — General William H. Harrison at the Battle of Tippecanoe. Colored lithograph by N. Currier. 4to (stained at bottom). N. Y. 1840.

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641. WASHINGTON (GEORGE). Early stipple engraving. 12mo.

642. — Engraved Portrait, oval bust in profile, after Savage, cut close. Fine impression. 12mo, mounted. (H., 818; B., 429.)

643. — Chantry's statue, engraved by J. Thomson, drawn by H. Corbould. Folio. India Proof.

644. — "Washington and Family" (copy of the Savage painting). Mezzotint by G. E. Perine.

645. — "Washington." By H. B. Hall. 12mo. In-laid. After the Ceracchi bust. (H., 257; B., 166.)

646. — "Washington and His Mother." Painted by Henry Bruecker. Engraved in line and stipple by J. McRae.

647. — Magnus (C.) "In Memory of the Illustrious Champion of Liberty General George Washington," etc. Lettering in script printed in blue, busts of Washington (in centre), Lincoln, and McClellan (left and right at top). Lithograph. Folio. [1862.]

648. — Satin badge, the U. S. flag, with oval bust of Washington printed in gold. Inscription, "American Orders, Feby. 22nd, 1854."

649. WEBSTER (T.) *Noted English Painter*. "The Smile," and companion picture "The Frown" (school-boys). Engraved by Rice. Large folio. Proofs. (2 pcs.)

650. WEST (BENJAMIN). Alfred III. visiting one of his Nobles. Eng. by J. B. Michel. Large folio. Lond.: Boydell, 1782.

651. WIERIX (JAN). Copy of Albert Durer's Madonna and Child. Engraved by Wierix at the age of 14.

652. WILKIE (SIR DAVID). Engravings after Wilkie, by Raimbach and others. Folio and smaller. (10 pieces.)

653. WILLÉ (J. G.) Repos de la Vierge, after Dietricy; Sapeur des Gardes Suisses; Louis Dauphin; etc. (5 pieces.)

654. WOOLLETT (W.) *English Engraver*. Jacob and Laban, after Claude. Large folio. Fine impression. Lond. 1783.

655. WOUVERMANS. "Un Manège." Engraved by Daudet. Folio.

## FRAMED ENGRAVINGS, OIL PAINTINGS, &c.

656. ARCHITECTURAL DESIGN. Original water-color drawing of a building (concert room?) in Renaissance style, on the side of a lake, with terrace in Italian style leading to the water. Finely drawn and colored. 38 x 21 in.

657. — House at New Rochelle, built for C. C. Buell. Bromide print, colored. Gilt frame, 22 x 24 in.

658. BARTOLOZZI (F.) Card of thanks forwarded to those who attended the funeral of Sir Joshua Reynolds. With allegorical design by Burney eng. by Bartolozzi in line. 9 x 11 in.

659. BATTLE OF BUNKER'S HILL. Eng. by Miton, after Trumbull. In Hogarth frame, black and gold, 20 x 26 in.

660. BOSTON TEA PARTY. Process reproduction of the painting by W. L. Greene representing the destruction of the tea in Boston Harbor. Framed in wood taken from the Bradley House, where the members of the Tea Party met and disguised themselves as Indians. 21½ x 17½ in.

661. BOUGUEREAU (W.) La Charité. Large photograph from the original painting by Goupil. Gilt frame, 24 x 31 in.

662. BRETON (JULES). The Confirmation (Breton scene). Fine autotype from the original painting. Gilt frame, 28 x 21 in.

663. — Shovelling Snow. Fine autotype after the original painting. Gilt frame, 28 x 21 in.

664. CHINA. Three Photographs of a cabinet of Eastern china, many varieties. Mounted in one frame, 32 x 12 in.

665. DEATH OF MONTGOMERY AT QUEBEC. Eng. by W. Ketterlinus, after Trumbull. In black-and-gilt Hogarth frame, 19 x 26 in.

666. DETAILLE (E.) Salut aux Blessés. Fine Goupil-gravure. Gilt frame, 31½ x 24 in.

667. DRAMA. View of the Interior of the Saint Charles Theatre, New Orleans, with portraits of Sol Smith and J. M. Ludlow. Reproduction of the rare original lithograph. 18 x 21 in.

668. GEN. MARION in his swamp encampment inviting a British Officer to Dinner. Mezzotint by John Sartain, after J. B. White. Open-letter proof. 22 x 25 in.

## *The Anderson Auction Co.*

669. GLEYRE (C. G.) Bust of a Woman, nude. Fine autotype from the original painting by Gleyre. Gilt frame, 17 x 19 in.

670. HARRISON (BENJAMIN). Eng. by Francis S. King, 1903, after Eastman Johnson, Lettered proof, signed by artist and engraver, limited to 25 lettered proofs, in stout mat and black-and-gold frame, showing piece of copper plate (to show the destruction of the plate). 23 x 27 in.

671. HENRY (PATRICK) delivering his celebrated Speech in the House of Burgesses, Virginia, 1765. Eng. by Alfred Jones, after Rothermel. (Slightly spotted.) 23 x 29 in.

672. JAPANESE. Full-length figure of a Girl, very finely painted on glass, and in the original Japanese frame and glass. The figure heightened with gold and silver. 18 x 26 in.

673. KEAN (EDMUND). Full length, as Richard III. Mezzotint by C. Turner, after J. J. Halls. Letter proof, printed in brown. 26 x 36 in. Lond. 1814.

674. — Full length, as Brutus. Mezzotint by S. W. Reynolds, after Northcote. Fine Open-letter Proof. 38 x 27 in.

675. KEMBLE (JOHN PHILIP). Full length, as Rolla. Mezzotint by S. W. Reynolds, after Lawrence. Large folio, with thick mat. (The engraving somewhat damaged.) 44 x 33 in.

676. — Full length, as Cato. Mezzotint by Reynolds, after Lawrence. Fine impression of the First State. In thick mat, 45 x 35 in.

677. — Full length, as Hamlet. Mezzotint after Lawrence (no margin, and mounted; slight damage on side). 44 x 33 in.

678. KNAUS (L.) Evening in the Jewish Quarter. Fine autotype after the original painting. 24 x 28 in.

679. — "Landpartie." Autotype by the Berlin Photographic Company. 29 x 25 in.

680. — Another fine Autotype from an original painting by Knaus. Gilt frame, 29 x 25 in.

681. MEISSONIER. Napoleon, full length, on grey charger. Etched by James Fagan. Signed remarque proof on vellum. In gilt frame, with ornamental top of French eagle. 26 x 20 in.

682. — Three Engravings after Meissonier, and a Cabinet Photograph. Mounted in passepartout fashion. (Glass cracked.) 19 x 35½ in.

683. MENGES (RAPHAEL). Amor. Lithograph by Hanfstaengl. 20 x 21 in.

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684. MOUNT VERNON in the Olden Time. Line engraving. 27 x 21 in.

685. MUNKACSY. Milton Dictating to his Daughters. Fine autotype from the original painting. 30 x 25 in.

686. NEW YORK CITY. View of the Stage of the American Theatre, Bowery, on the 57th night of T. D. Rice in Jim Crow. Reproduction of the very rare original lithograph. 18 x 22 in.

687. — The Old Post Office. Lithograph by John Briem, pub. by Herr Wessbecher; in mat and red stained cherry-and-gilt frame, 20 x 16 in.

688. — Lafayette Theatre. Lithograph on India paper (Imbert's lithography), after A. L. Davis; Peter Grain, Architect, 1827. In red stained cherry-and-gilt frame. *Rare*. 16 x 15 in.

689. — View of New York Theatre, front on Bowery, lithograph on India paper by Imbert, after A. J. Davis; I. Town, Architect. Erected 1826. In red stained cherry-and-gilt frame, 17 x 15. *Rare*.

690. — View of Burton's Theatre, Chambers St., 1871. Original water-color drawing by Florian. In red stained cherry-and-gilt frame, 15 x 16 in.

691. — View of Broadway, N. Y., between Howard and Grand St., 1840; showing old Olympic Theatre and Tattersall's. Lithographed for T. D. Valentine's Manual for 1861 by Geo. Hayward. In red stained cherry-and-gilt frame, in fine condition. Size, 17 x 12.

692. — View of National Theatre. J. W. Wallack, lessee. Lithograph by Day & Haghe, London, after Bengough. In red stained cherry-and-gilt frame. Fine condition. 19 x 16 in. *Rare*.

693. — The Irving Dinner. At the City Hall, N. Y., 1832. Lithograph on India paper by Endicott & Swett, after M. Swett. In red stained cherry-and-gilt frame, 19 x 15 in.

694. OIL PAINTING. Bust of a Man on canvas (no frame). 16 x 21 in.

695. OIL PAINTING on panel; Study of a Squirrel, by A. Bishop, 1883. Another painting on the back. 14 x 7 $\frac{3}{4}$  in.

696. — Photograph Frame, russia leather case, name removed and somewhat worn, inside lined with dark red plush, 19 x 16 in.

697. RANNEY (W.) A Bad Egg. Oil painting on canvas, in ornamental gilt frame, 15 x 16 in.

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698. REMBRANDT. Portrait by himself. Fine autotype of the original painting. 36 x 30 in.

699. RUBENS. The Burgomaster. Fine autotype. In handsome oak frame. 41 x 32 in.

700. SHAKESPEARE. The Epitaph on Shakespeare's tomb. Fine facsimile of a rubbing from it. Gilt frame, 38 x 13 in.

701. THE SIREN. Line engraving. 22 x 23 in.

702. THUMANN (PAUL). Study of a Woman's Head and Bust, nude. Photograph. Gilt frame, 20 x 19 in.

703. TROYON (CONSTANT). *Noted French Painter.* Bust in relief in Terra-cotta, by Amb. Nosselat. Circular. 18¼ in. Framed.

704. WAR OF 1812. Engagement between the Endymion and the President. Aquatint in color by J. Jeakes, after Buttersworth. (Neatly repaired in margin.) 23 x 26 in. *Very rare.*

705. — Capture of H. B. M. ship Frolic by the Wasp. Aquatint by Kearny. Reproduction of the very rare original. 16 x 20 in.

706. — The Engagement between the United States and the Macedonian. Eng. by B. Tanner, after T. Birch. (Slight damage neatly repaired.) 28 x 33 in.

707. — Battle of Lake Erie. Engraving by C. Tiebout and G. Murray, after Sully and Kearny. Published 26 July, 1815. A fine impression, but repaired in one or two places. 28 x 35 in. *Rare.*

708. OAK FRAME, natural color, with glass, mat and strainer. Size, 36 x 45.

709. — Another similar. (Glass broken.)

710. — Oak and gilt frames, 17 x 20 in. and smaller sizes. (6 pieces.)





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Extract from the Will of Edmond de Goncourt:

(*Trans.*)

"My wish is that my Drawings, my Prints, my Curiosities, my Books—in a word these things of art which have been the joy of my life—shall not be consigned to the cold tomb of a museum, and subjected to the stupid glance of the careless passer-by; but I require that they shall all be dispersed under the hammer of the Auctioneer, so that the pleasure which the acquiring of each one of them has given me shall be given again, in each case, to some inheritor of my own tastes."